

Raising The Breed Without Greed: Prognostic Analysis of Chidubem Iweka's August Inmates

Taiwo A. Stanley Osanyemi 

Adekunle Ajasin University, Akungba Akoko, Nigeria
taistanley@yahoo.com

Abstract

The high level of greed and corruption and their attendant socio-political stasis and ineptitude in contemporary Nigeria has been portrayed in Chidubem Iweka's *August Inmates*. Existing literary and scholarly engagements on greed and corruption are ubiquitous and they have focused on the havoc they have unleashed on the society. Nonetheless, it appears that the prognostic studies on how to raise future leaders without the influence of the cancerous greed and corruption have been given little or no consideration. This is the critical gap this paper attempts to fill. This paper therefore investigates the social and vicious greed and its socio-political consequences in order to raise future leaders that will eschew the protracted and recalcitrant greed in Nigerian socio-political environment. The primary text is Chidubem Iweka's *August Inmates*. It will be subjected to critical analysis in both content and form. Inspirations will be drawn from Postcolonialism as theoretical framework. The essence of literary Postcolonialism is to allow for the examination of socio-political vices and imbalances in contemporary Nigeria in order to seek for ways of ameliorating them through the selection of ideal future leaders; it will also undergird the analysis of our findings. The study identifies significantly greed as the bane of socio-political peace and progress. It concludes that in raising breed of leaders without greed some priceless socio-political virtues must be explicitly injected into the society.

Keywords: Greed, Corruption, Socio-political stasis, Breed, Prognosis

Introduction

Greed is socially minacious, demeaning and unfathomable when it inhabits the hearts of people in every human society. It is the abysmal cankerworm that produces the socio-economic stasis and backwardness in the lives of individuals, nations, continents and world at large. Originally, greed is tantamount to a gluttonous eating

habit where there is a strong desire to have more food or drink when one is no longer hungry or thirsty (Oni, 2018: p.21). In modern human society, there is a transcendence of greed that goes beyond eating and drinking as it can be conceptualized as excessive desire to acquire or possess more than one needs especially material wealth (Gregoire, 2013:7). Psychologically, it is very impulsive, characterized by undue haste and lack of thought in taking the decision concerning acquisition. Greed then can be said to be reprehensible, acquisitive and insatiable desire for wealth. Greed is exceedingly infectious as individuals spread it to communities, communities transfer to institutions, institutions to nations and gradually, it becomes a global phenomenon crippling the wheels of growth and advancement in all facets of human endeavors.

Morally, greed is a vicious lack of contentment or an ambience of insatiability that often grows in human psyches and is insalubrious to the healthy development of man, society and the world at large (Olaniyan, 2018:12). The enormity of the devastating scourge of greed to humans and societies must be the outright concern of all and sundry in ensuring its reduction or perhaps total remotion. Societal institutions and humanistic fields of study should be more zealous in the combat against the unpalatable persistence of greed as an inimical entity in the world.

Charity, they say must begin from home, the interface between literature as a field of study and the nature, operation and effect of greed will be now examined.

Asubiojo (2007) attempts to inculcate sanity to the societal dwindling moral values as she posits that the prominent function of literature to human habitat is to mirror the society in which it is produced, reflecting the image of the society to the world, sometimes, as a means of reconstruction, correcting the ills in a society (p.107). She sees the correction of ills such as greed as an enterprise to be handled with all artistic seriousness by the literary writers and critics to ensure the sanctity of the societal cultural norms, values and ways of life. Asubiojo's view is further buttressed by White (2012: p.16) who advisably prompts modern literary writers and critics to emphasize the corrective, educative and transformative roles in their various societies to avoid the continuation of social and political vices. Their penchant for creativity should be towards making their society an ideal place. In the same vein, Osanyemi (2019) identifies greed as an integral example of social and political vices and he advises modern literary writers to deal with it and other social antics decisively:

Modern writers need to synergize aesthetic powers with societal vices and antics in order to penetrate into human society with the aim to educate, instruct, inform, improve and impact indelible knowledge on all strands of

it. This is to ensure good governance and survival of the society through the elimination of the ills (p.272).

This is susceptible to the mirroring and cleansing potential of literature. Nwafor-Ejelinma (2008) specifically points it out that the dwindling morals and social crimes are prevalent in Africa and the African writers are duty-bound to ensure the sanctity of the cultural moral values and norms. She suggests that African writings must embrace the portrayal of cultural norm and mores like it is done in the rural settings some years back:

The reason for this is that among the rural folks, there is a strong concern for good morals, social justice and great respect for the taboos and norms of society. Deviants and non-conformists and individuals, whose private or public conducts are considered unethical or fall below expectation, are regarded as enemies of the society and should be exposed, shamed or excommunicated. And of course, no matter how thick-skinned or irresponsible one may pretend to be, one cannot afford to be constantly scandalized all over the village or town. This is because, once someone or something is ridiculed or scandalized in song (literature), it becomes the talk of the day (p.54).

According to Nwafor-Ejelinma, how to reduce or eradicate social vices like greed such that the peace and cooperation that are enjoyed in African society in pre-colonial era could be replicated. She therefore urges passionately the modern African writers to prioritize the depiction of moral values and mores in their writings. Similarly, she advocates that a vantage consideration should be accorded cultural values and norms in the thematic preoccupations of literary texts considering the gargantuan of moral decadence in the contemporary society. Eshiet (2008) connects the protection of both social and physical environments with the protection of morals, when he argues that the protection of the environment from the damage and abuse of greed strikes a sympathetic chord in the creativity-driven artist (p.143). Eshiet's view is relevant to our purpose. Eshiet is perhaps inspired by Obiechina's description of creative artist as:

conservator as well as a destroyer... a conserver of the good values of human society, the destroyer of those values which have ceased to serve the interest of the people, the artist fulfills the function of continually giving new life to society and invigorating the quality of human existence (p.12).

The concern of literature with moral vices like greed is to show the fundamental existential problems and possible solution to man's social irascibility and irreverent interaction with his society. Ifeoma (2015) lays emphasis on the assertion of moral

values in literary edifice and Nigerian society after her painstaking survey of moral topsy-turvy in public institutions and political offices in Nigeria. She concludes that the moral ineptitudes are appallingly ubiquitous and they are monumental disgrace to the cultural heritage bequeathed to Nigerians by their forefathers. To avert the imminent collapse of the society, she urges national stakeholders like writers, teachers, religious leaders, etc. to hold in high esteem the dissemination of moral values as heirloom to the entire citizenry of Nigeria. She further posits that the unpalatable and unfathomable values permissible in contemporary Nigeria will have repercussion in the latter Nigeria. Therefore, to curb their further integration, tenacious thematic leanings on the need to refine cultural values should be kept at bay. She identifies greed as an exemplar of such unpalatable values, “in Nigerian society today, “the get rich” syndrome (greed) has eaten deep into the fabrics of many people which is antithetical to the very essence of development” (p.229).

In congruence with Ifeoma, Arisi and Okogu (2018) posit that any endeavor that anchors on the realization of moral values as an illuminating venture whose projection is to build and develop laudable attitudes to humans should be giving vivacious attention and unswayed tenacity. They highlight the accruable utilitarian values of such venture as:

Development of moral values leads to personal and social adjustment. Such values include self-respect, justice, integrity, love, dedication to duty, hard work, tolerance, discipline, cooperation, understanding, trustworthiness, respect for public property, respect of individual rights and views, avoidance of corruption, conformity to norms and obedience to law (p.80).

From the above, it can be succinctly adduced that literary writings from socially traduced and politically besmirched society like Nigeria should be seasoned with thematic flairs and tilts for the reclaim of moral glory and cultural renaissance. This is achievable through special responsibility to nurture and develop these desirable attitudes and values in the imaginary or fictional characters so that the audience will learn, absorb and percolate their society with the desirable values in order for the society to thrive and survive. When this is done, the society is assured of survival and the joy of literary artists will be heightened. Rahimpour (2017) in corollary sees inability of literary text to build and develop artistic characters with desirable attitudes as an oppressing political system which cares for no humane discipline and tries to turn everybody in a way they want, if artistic writings do not conform, they will have power to introduce the realistic hero (reality) into a ruined villain (p.141). The conclusion of Rahimpour is obviously apt because when moral values like greed tend to remain unchecked or unabated the result may be a colossal disaster

in every nook and cranny of the society where villainy, antagonism, callousness, stasis, etc. may be the orders of the day.

Above is suggesting the enormity of the import of moral values and the monstrous condemnation of their unsavory presence in human society, it will be highly expedient to examine the portrayal of greed as the microcosmic exemplar of lack of moral values in contemporary Nigerian society while particular attention will be paid to the need for urgent craving for breed without greed in creative writings and actual socio-political realities. This is to attest vividly to the recognition of literature as the mirror of the society and the tool for its survival.

Theoretical Preliminary

The thrust of the study is to provide a prognostic appraisal of Chidubem Iweka's *August Inmates* through the lens of idealism by crystalizing out the elevated ideals or values to be pursued by both the leaders and the led in contemporary Nigeria. This will be done by exposing or revealing the vices and ills that have been legitimized either consciously or unconsciously in Nigeria and perhaps other traduced nations of the world. The primary text and data for this study shall be Chidubem Iweka's *August Inmates* it will be subjected to thorough critical analysis in both content and form. The analysis will be influenced by Postcolonialism as theoretical framework; part of the essence of Postcolonial literary theory is to provide for the investigation of greedy attitudes and values that are socially and politically repressive. The theory will also allow for the exposition of values that are culturally and contemporarily ideal which are capable of providing socio-political elixirs to human society. Before textual engagement, it will be pertinent to be abreast with the synopsis of the play.

Analysis

The play is written by Chidubem Iweka, a contemporary Nigerian playwright. It is set in Nigeria and begins with the arrest of political kingpins some of them are ministers, police bigwig, international merchant, etc. by the new military government. The detained political leaders are accused of gross misuse of power and corrupt practices while in the office. While at the detention, the political leaders are still perpetrating those vices that lead to their incarceration and seizure of power from their government. Some even make promises of how they will acrimoniously deal with their arresters when they might have gained freedom through illegal and corrupt means. In the midst of these crossroads, a journalist, Obi Akoli is arrested

because of his anti-corruption stance and socio-political activism. He is offered juicy material and monetary properties to renege from anti-government antagonism and activism but he rejects them. Little did he know that he is being tried and tested by his assailants. After he has suffered trauma psychologically and physically in the detention, he is surprisingly recompensed as he is asked to take the position of the President as a result of his unrivaled honesty and strong detestation of corrupt practices.

With this background, we shall examine the portrayal of societal vices and ills that should be expunged in the text. The most glaring greedy behavior or attitude to be expunged in the text is financial impropriety often displayed by the Nigerian politicians. The playwright presents financial impropriety as the dominant ignoble and ignominious socio-political cankerworms that have caused socio-political stasis and ineptitude in Nigeria. Iweka artistically creates characters like Okoli and Alhaji Gambo, who are Minister of Trade and Finance, and Petroleum Export respectively. They perpetrate opprobriously in embezzlement, mismanagement of public fund, inflating contracts and other financial crimes. The sole aim of involving in these shameful and greedy vices is to amass wealth illegally and to use the ill-gotten wealth to oppress the society. The society represented artistically in the text is worrisome about these anomalies to the extent that there is a clamour or desperate call for a change in the government that will likely bring the greedy politicians into book. Thematically, the playwright wants the society to learn from the sudden detention of the greedy leaders. Alhaji Gambo, one of the political leaders expresses the ordeals in their unexpected detention in the beginning of the play:

We have reasons to be afraid in this situation. Look around you ... if men like us are being held, what is the fate of the president and the vice president? There's something so strange and bizarre going on. Somebody out there doesn't want our arrest known to the public and that makes me very suspicious. If we're never seen again nobody will be blamed ... Whoever is behind this means business (p.11).

The suddenness of the arrest and detention is tantamount to the operation of nemesis. They have been engaging in socio-political greed and avarice with impunity so much that they are taken aback when retributive justice hangs on their necks. Surprisingly, the detained politicians are die-hard greedy and corrupt leaders, even in their incarceration, they still plan to bribe their ways out but there is no escape from the nemesis whose time has come. Okoli, the corrupt minister of trade and finance is boastful of his monetary empire and his readiness to use money to solve any crisis that may befall him:

OKOLI: (*Expressive*) My friend, how many kinds of men are there? Two, right? Those who like money and those who would die for money. I am ready for all of them.

GAMBO: I would hate to resort to this level of bribery but under the circumstances, we won't have much to lose.

OKOLI: In that case I shall now take it upon myself to deliver us from this catastrophe. I have survived all political tornadoes and hurricane; I have crossed the River Niger and the Nile, the Limpopo and Zambezi and no river has ever crossed me. I am a public relations juggernaut, a political oracle. A negotiation machinery, that is me. (*Beats his chest*) (p.16-17).

From the expression above, it is expedient to know that due to individual greed and avarice, Nigerian politicians have imbibed and domesticated bribery. Bribery as a vice is no longer seen as such. The playwright wants this recalcitrant social ill to be jettisoned for the betterment of Nigerian society. In spite of the boast of Okoli in the above excerpt, he could not escape nemesis for he is punished severely. Under close perusal of what might inform these corrupt politicians to be involved in the debasing corrupt practices, it will be discovered that it is the tendentious desire for accumulation of wealth at the detriment of others. This is greed!

In addition to depiction of greed and its attendant social crimes and ills among political leaders, the play also decries and exposes the rottenness in the Nigerian Police Force. The social ills in the police the playwright lambasts are preponderant and ubiquitous. According to the play, their greedy desire to amass wealth has beclouded their sense of reasoning. They are involved in extortion, as they can extort little amount of money lack fifty naira without conscience from motorists or bus commuters. Any refusal from the motorists or bus commuters may attract loss of life which the police will defend as accidental discharge or they can allege the innocent victim as suspected armed robber. Other social ills prevalent in the police are unlawful detention, bribery, brutality, etc. The conglomeration of the social vices common among the police justifies the inclusion of Mr Adebayo, the Inspector General of the Police among the detainees. Iweka, the playwright wants a critical overhaul of the police in the contemporary Nigeria. The aesthetic inclusion of the police boss in the basket of socio-political rottenness is an indication that likely suggests the nature of rottenness and greed in Nigerian police. The reason for the cleansing is further highlighted as Obi Akoli, the journalist recalls how the police alleges him wrongly, "I was framed for possession of firearms and imprisoned for a handgun that I never even saw. All that was your handiwork with the help of your guard dog here, the Inspector General of Police" (p.30). It is succinct to adduce the reason for the uncultured behavior of the police is an outright greed. The police that are saddled with the responsibility to protect lives and properties ironically become

an unperturbed infringement to people's lives and properties. This is a shameful act and must be expunged if Nigerian police is to be ideally recognized.

The rottenness in Nigerian society perpetrated by the political leaders is thematic preoccupation of Iweka's *August Inmates*. He identifies the root of the rottenness as greed since all the characters except Obi Akoli, the journalist are not contented with what the society legitimately offers them in their various endeavors, they all want acquisition of wealth illegally and ostentatious living. The playwright also identifies pride and flamboyance as the catalysts that integrate greedy attitudes in the text. This is vividly captured when the corrupt political detainees still display pride and flamboyant ways of life in detention, when it is expected of them to be sober and remorseful. Okoli, the detained Finance Minister proudly complains about the meal given to him:

What kind of nonsense is this, beef and jollof rice for me? If these people know everything as they must claim, they should know that I prefer Isiewu or leg of lamb for lunch. (He curses, pointing at the gate) Let the Idemili or Isinku cut off all their heads: jollof rice and nama meat (Pushes away the plate) where is my vintage wine?

This excerpt shows the playwright has revealed the purpose of greedy attitudes among Nigerian leaders which can be summarily termed extravagant or ostentatious living that manifests in financial recklessness. To him, the author, this greedy behavior must be stopped.

In addition, the playwright identifies greedy behavior or lack of contentment or impatience among the teeming youth. This greed has led some to the underworld where they engage in criminality like armed robbery, cybercrime, kidnapping, ritual money, etc. This is seen in the character of Ojemba Ntubari who is detained alongside the corrupt political leaders. Ntubari is a convicted armed robber but he is a fresh graduate from the university. Instead of him to be a good ambassador of his university, he ends up as a disgrace to himself, parent, society and to the mankind at large. The playwright portrays Ntubari to depict the reinforcement of the theme of nemesis in the play. The conversation between Ntubari and Adebayo, the Inspector General of Police below attests to thematic presentation of greed and nemesis:

NTUBARI: Very good, you fat and greedy politicians have ruled us long enough. I wish they will transfer you all to the Kirikiri prison main cell. There are lots of suffering people there who will like to see you. And you, Inspector General of Police, the condemned criminals at the CC cell would like to share their quarters with you for just one hour.

ADEBAYO: God forbid! It is very ironical for an armed robber like you to criticize corruption.

NTUBARI: We are all robbers. I use the gun to rob a few individuals. You people use your pens to rob a hundred million people (p.24).

Furthermore, the playwright makes an astounding remark on how the abysmal greedy behavior of the political leaders has impoverished the society when they have milked dry the resources through embezzlement, misappropriation of funds and diversion of funds meant for the development of the society into their personal purses with impunity. In this wise, they have created poverty, destitution and lack of employment in the society at the expense of their luxurious and egoistic living. Sadly, they have turned innocent youths to criminals in the bid to fend for them to bridge the gap created by the selfish affluence of the greedy political leaders. Ntubari, the convicted armed robber accuses the unscrupulous political leaders of turning the youths to men of underworld, "it's men like them who create men like me" it simply means the political leaders' greedy habit of amassing wealth dubiously, their extravagant display of the ill-gotten wealth and the poverty created by their indifference to the plight of the masses have performed the wonder of making prospective and promising youths criminals. Abraham and Ozemhoka (2017) buttress this fact:

The present economic circumstances of the low-income countries in Sub-Saharan Africa are marred with high youth unemployment rate owing to the activities of political leaders as a result of mismanagement of resources and adverse macro-economic policies of various governments, by not channeling human and natural resources into profitable investments that are needed to yield the maximum economic growth. As a result, some of the countries of Sub-Saharan Africa have been faced with severe economic and social costs that are connected with youth unemployment (p.3).

Sequel to portrayal of greed and nemesis in Nigerian society and by extension in African continent, playwright goes international as he portrays the greed of high-income countries or world powers in aiding terrorism and thereby hampering the global security. Iweka, the playwright aesthetically depicts in the character and characterization of Archie Kane, who is an American arms dealer who supplies weapons to many third world nations. He also runs a major gun distributorship to organized crime rings and terrorists. In the play, Archie Kane represents the super world whose interest is to make huge wealth when the whole world is disintegrated. The playwright condemns this greedy venture and he appeals passionately for global peace. The presence of international syndicate in Nigeria has hampered both economic and social peace. This must be stopped or discouraged if the nation (Nigeria) is to fit in among comity of developed or enlightened nations. Obi Akoli, the journalist in the play accuses Archie Kane:

But then you supply weapons to both sides. Keep the war going and money flowing in. You were untouchable under international laws but your undoing was when you started supplying weapons to terrorists and organized robbery rings... I was investigating a story last year on a tip-off about a cargo of handguns, being smuggled into the country by way of Brass River. The goods were unloaded and pay-off was arranged in a speed boat off the Nembe coast. One million cool US dollars for the police, other millions for the customs. It was a rainy, windy night; three boats docked in the water, then at the last minute before the pay-off, the smugglers opened fire. Two customs and one police officer were killed instantly, the rest seriously wounded... the true identity of the man behind the smugglers. That man was Archie Kane, code name Tequila (p.33-34).

From this excerpt, the irredeemable havoc unleashed on people because of the greedy attitudes of Archie Kane are exposed. Archie wants to live an extremely luxurious life and to command people as many as people in the underworld, he deals in the sales of arms illegally where he later becomes a human exterminator, sponsor, facilitator of a symphony of destructions and godfather of a terrorist syndicate. The playwright didactically warns that all the greedy desires of Archie Kane are inimical to national progress and the next set of leaders should discountenance them. The playwright's quest for a breed without greed is synchronized with the theme of nemesis as Archie Kane is equally facing the music of retributive justice. It has been long since Archie Kane has been involving in the dubious deeds and hiding under international law, but he is eventually caught in the web of nemesis. This attests to the biblical injunction that a sinner cannot go unpunished and the inevitability of nemesis. It is vividly clear that part of the motives behind terrorism, political restiveness, religious intolerance and outbreak of wars in nations of the world could be greed. For the world to be habitable, all hands in all nations must aim at raising breed of leaders without greed.

To raise leaders without greed, the playwright artistically creates a fictional character, Obi Akoli, a journalist, very enlightened, clever, honest, fearless and learned. He is very contented and empathic with the growth of the society and the plight of the masses. The playwright portrays him as the light in the midst of thick darkness that will definitely illuminate the darkness with constructive virtues. His incessant unlawful arrests by the police through the instruction of the selfish politicians are indication of the operation of darkness such that the society will be in perpetual oblique and opaque conditions. This also preaches tolerance and non-conformity to join multitude to do evil. Though, his arrests are many and uncalled for, yet, he displays unalloyed tolerance, honesty, fearlessness and patriotism. He frankly addresses political leaders that engineer his arrest:

How can you remember me? I'm just one of the insignificant masses that get trampled upon and choked by the hems of your agbada robes. Recall, April last year, an article in the Daily Searchlight that uncovered the fraudulent contracts issued by the Ministry of Works to a company indirectly owned by your wife; yes, I was arrested for my article, interrogated and released. Four days later, I was framed for possession of firearms and imprisoned for a handgun that I never even saw. All that was your handiwork with the help of your guard dog here, the Inspector General of Police (p.30).

Also, he fearlessly addresses the detained Inspector General of Police:

Don't try to play angel with me, Mr Adebayo. The one about the gun is a child's play compared to the crimes that many reporters have discovered but were afraid to speak out. If a man like you, the main law enforcer in the nation, can stand up and do his job honestly, we can wage a real war against corruption. But no, you have to play ball with the big boys and keep your job by twisting up the law to their selfish whims (p.31).

Another courageous address by him which exposes the trending ills among political leaders but fascinates the virtue of fearless confrontation in the midst of corruption is:

We want our rights, we want justice. We need food and housing. Good education for our children but we are not getting any, yet, the money is there, pouring into your personal, foreign bank accounts and financing your frivolous summer holidays. Here you speak against racial discrimination in the Western world yet you promote tribalism and poverty. You embezzle billions of dollars while your own people sleep under bridges. Black on black apartheid (p.32).

These addresses depict the speaker as a man that wants a positive change in the socio-political atmosphere of his society. The address is revolution-laden. It exhumes nationalist consciousness and patriotism that are required to turn a traduced society into a habitable and masses-friendly one. This type of address spits out the needed breed without greed. It is pertinent to remark here that umpteenthly in Nigeria, we have been listening to similar addresses from eloquent politicians who feign to be the necessary change agents but as soon as they occupy political offices, they renege from the socio-political savors in their campaign addresses. They are always driven away by greed and splendor in the corridor of power. But in case of Obi Akoli, he is an example of a breed without greed because he stands out; he does not join the bandwagon. He possesses exceptional qualities of a good leadership. He is imprisoned because of his unrivaled principles of anti-corruption, equity, fairness and justice. He is offered material and monetary possessions to cow his anti-government activities and revolutionary tendencies, he rejects them unperturbedly. All these are evident in the Captain's remarks on Obi Akoli in the text; "well, it

seems that the whole country now associates your name with honesty and discipline” (p.60), “in one day you have become the monument of justice and fair play” (p.61) and “an honest fool, some people might say. He would rather die than co-operate with a corrupt regime (p.64).

Conclusion

This paper has captured moral, social and political inadequacies of contemporary Nigerian democratic government. It has exposed the poignantly piercing social vices which are greed and corruption that have been the bane of societal growth and advancement. It has also explicated the virtues that can promote individual, group and national integrity, dignity and growth. Succinctly, the need for a better socio-political Nigeria with profound nationalistic patriotism and enviable virtues has been explored. The ultimate desire to raise the breed without greed has been critically tilted and discussed with the character of Obi Akoli with the prognostic view that future Nigerian political leaders will imbibe the valuable virtues Obi Akoli, the protagonist exhibits.

It is obviously depicted in the study that when greed and other socio-political vices and their perpetrators gradually fade away in the socio-political terrain of Nigeria and by extension, the entire human race, the dwindling economy will be revamped, the eluding peace and security will be restored and the unfathomable stasis and ineptitude will be forgotten. Conclusively, this paper passionately advocates for socio-political honesty, transparency, patriotism and selflessness as these virtues are the lubricants of idealism that can promote individuals, groups, nations and the world. Obi Akoli exhibits these virtues and they elevate him to an enviable position.

References

- Abraham, I. O. & Ozemhoka A.M. (2017) Youth unemployment and economic growth: lesson from low-income countries in Sub-Saharan Africa. *European Journal of Economic, Law and Politic (ELP)*. 4 (2), 1-15.
- Arisi, R.O & Joel O. (2018) Social studies: a tool for the realization of national aims in Nigeria recessed economy. *Delsu Journal of Educational Research and Development*. 3 (1), 77- 82.
- Asubiojo, E. A. (2007) The representation of the traditional African community in African literary works. *Journal of Communication and English Language Studie*. 2 (1), 107-118.
- Eshiet, I. B. (2008) The dramatic artist and environmental pedagogics in Nigeria. In. Austin Asagba (ed.) *Cross-currents in African Theatre* Ibadan, Kraft Books Ltd, pp. 140 - 151.

- Gregoire, C. (2013) The psychology of materialism and why it's making you unhappy www.huffpost {Accessed 5th August 2021}.
- Ifeoma, A. R. (2015) Moral values in Nigerian education system and national development in the 21st Century. *Delsu Journal of Educational Research and Development (DJERD)*. 2 (1), 228-235.
- Iweka, C. (2015) *August Inmates*. Ibadan, Kraft Books Ltd.
- Nwafor-Ejelinma. (2008) The performing arts and social control in the traditional Igbo society: a focus on Igbo songs of scandal." in Austin Asagba (ed) *Cross-currents in African Theatre*. Ibadan, Kraft Books Ltd, pp. 52-61.
- Obiechina, E. (1988) The writer and his commitment in contemporary Nigerian society. *Okike*. 21(22), 12-19.
- Olaniyan, R. (2018) *Rich Country, Poor People: Antimonies of the Discourse on National Development in Nigeria*. 2nd Annual University Lecture, Kings University, Ode Omu.
- Oni, S. S. (2018) Socialization and socializing agents among people of Nigeria. *Ede General Studies Review*. 2 (1), 18-39.
- Osanyemi, T. (2019) Writer as a righter in democratized Nigeria: insights from Data Osa Don-Pedro's *I Am Somebody*. *Kaduna Journal of Humanities*.3 (4), 271-284.
- Rahimipour, S. (2017) The ambiguously realistic villain in the enemy of the people. *International of Linguistics, Literature and Culture. IJLLC*. 4 (2), 135-142.
- White, E. B. (2012) Role and responsibility of writers. *The Paris Review Interview*. 4(1), 12-18.